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AMERICAN ART NEWS.

Vol. IV. No 15

NEW YORK, JANUARY 20, 1906.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

Academy of Design.—Annual exhibition, Fine Arts Galleries.

American Art Galleries.—Heber R. Bishop Collection to January 27. Edward M. Knox collection from January 20.

Astor Library.—Color plates, Japanese lithographs.

Benguiat Galleries.—Ancient velours, embroideries and laces, sanctuary lamps and carpets.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Exhibition of notable portraits of early Dutch, English, Flemish, French, Italian and Spanish Masters.

Fifth Avenue Art Galleries.—Three collections of paintings.

Fishel, Adler and Schwartz.—Exhibition of portraits by William Funk, Gimpel and Wildenstein Galleries—High class old paintings.

Hamburger Fres. Paris.—Works of Art.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of portraits by Chartran.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of Paintings by D. W. Tryon and T. W. Dewing, through January 22. Of works by Fred. Crowninshield beginning January 23.

McClees Galleries.—Exhibition of water colors and paintings for Colonial Decoration.

Noe Galleries.—Exhibition of water colors by F. Hopkinson Smith.

Oehme Galleries.—Exhibition of portraits by Pilade Bertieri.

Pratt Institute.—Exhibition of works from the Tiffany Studios.

Ralston Galleries.—Works of Art.

Rice Gallery of American Paintings.—Exhibition of Olive P. Black's landscapes.

Schaus Gallery.—Exhibition of portraits by Geo. B. Torrey.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries.—High class paintings and prints.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

(Sales on Page 6.)

The cover for the catalogue of the One Hundred and First Annual Exhibition at Pennsylvania Academy of Fine Arts,

A special exhibition of German art will be held in London this spring, as will one of American art, at the Grafton Gallery.

Mr. and Mrs. C. Myles Collier gave a delightful reception Monday afternoon in Mr. Collier's studio in the Van Dyke, where the guests admired some recent fine marines and sketches, and



PORTRAIT OF MRS. HARRY S. LEHR
By Jean Boldini

In the Pennsylvania Academy Exhibition which opens to-night

opening to-day, was designed by F. P. Olmstead.

An interesting exhibition of etchings by four American artists, George C. Aid, Clarence Gagnon, Hermann A. Webster and A. H. M. Luquiens, is now attracting favorable attention at the American Art Association, Paris.

pictures done by Mr. Collier during his recent visit to Holland. One painting which especially pleased shows the Harbor of Veere. It was recently shown in Philadelphia and will be sent to the exhibition soon to open in Charleston, S. C.

The 29th annual exhibition of the

American Water Color Society will open to the public on Thursday, May 3, in the Fine Arts Galleries, West Fifty-Seventh Street, and will continue until the 26th. The usual press view will be held on Wednesday.

Plans for this show are already under way, and Carlton T. Chapman, secretary of the Society, is quite sanguine over the prospects for success of the next show of the water color artists.

"We are much pleased over the present outlook," said Mr. Chapman recently, "and especially so now that we have secured the American Fine Arts Galleries for our annual show. Heretofore we have been cramped for space. Last year, as you know, we held the exhibition in the National Arts Club, which was much too small for our offering of water colors.

"We are making an effort this year to add to the exhibition, aside from the regular contributions etchings from some of the painter-etchers abroad, and we also hope to have some recent examples of that eminent American artist, John S. Sargent. Miniatures, etchings and drawings in black and white other than oils will be included in the exhibition this year, and we shall spare no efforts to make the show an unqualified success."

The jury of selection for the coming exhibition includes George W. Maynard, Colin Campbell Cooper, J. Francis Murphy, J. G. Brown, Charles C. Curran, B. West Clinedinst, Irving R. Wiles, W. G. Schneider, William H. Lippincott, Arthur I. Keller, F. S. Church and W. Merritt Post. On the hanging committee are Frank Russell Greene, F. K. M. Rehn and F. Luis Mora.

William T. Evans, who is a well-known patron of American artists, has offered a prize of \$300 for the most meritorious water color painted by an American artist. Mr. Chapman himself will contribute several of his latest examples in this medium.

Exhibits will be received at the American Fine Arts Building on Friday and Saturday, April 20 and 21, from 9 A. M. to 5 P. M.

Original works in water colors, miniatures, etchings and drawings in black and white never before publicly exhibited in the City of New York are eligible.

Sir Caspar Purdon Clarke, director of the Metropolitan Museum of Art, left for Cleveland on Tuesday last, where he delivered an address at the opening of the Cleveland School of Art at Wade Park on Wednesday evening.

In a bulletin issued under the title Academy Notes, by the Albright Art Gallery of Buffalo an article by its director, Mr. Charles M. Kurtz, has created a sensation in art circles. He denounces the methods employed in the selection of pictures by the Carnegie Institute jury, "Pittsburg, and especially at the recent exhibition. Naturally such criticism directed against one art museum by the director of another is not to be passed over lightly.

Mrs. Harry Payne Whitney has been awarded a commission to design much of the interior decoration for the new Hotel Belmont. She has devoted much time to sculpture, which she first took up as a diversion.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

The exhibition by the Tiffany Glass & Decorating Company opened in the Art Gallery of Pratt Institute on January 12 and will continue until February 3. The usual art lecture was given on Wednesday, January 17, at 4 P. M., on "Roman Architecture: The Cities of Pompeii and Herculaneum."

A dance was given under the auspices of the Alumnae of the Philadelphia School of Design for the maintenance of the European scholarship on Friday evening, January 19, at the School.

A noted visitor who has been sent to this country by the French Government to study our educational system is Mademoiselle Amieux, who has been visiting all the prominent art schools of this city.

Wealthy friends of Columbia University and the National Academy of Design have promised to contribute, dollar for dollar, any amount which might be raised by the Academy up to \$250,000 to establish a school of fine arts on Morningside Heights by the transfer of the schools of the National Academy of Design to the University. The raising of \$250,000, therefore, by the Academy, it was declared recently, would mean the success of President Butler's plan, and the merger of the Academy schools with Columbia. The final agreement, which has been modified, is now in the hands of counsel.

The anatomy lectures by Mr. Brewster, of the Cooper Union Woman's Art School, will hereafter be given on Thursday afternoons instead of Monday mornings. This change was made because it was found that the morning lectures took too much time from the students' work.

The reception tendered Sir Caspar Purdon Clarke, director of the Metropolitan Museum, by the National Academy of Design, January 10, was a delightful affair.

Among the Academicians present were: Frederick Dielman, H. W. Watrous, E. H. Blashfield, Karl Bitter, Kenyon Cox, Daniel C. French, Will H. Low, W. T. Smedley, Thomas Moran, J. C. Nicoll, Leonard Ochtman, John F. Weir and J. Alden Weir. Some of the associate academicians: Emil Carlsen, Carlton T. Chapman, C. M. Dewey, F. Luis Mora, William Sartain, George H. Story and Henry Wolf.

BALTIMORE NOTES.

The old State House at Annapolis has been undergoing much rejuvenating. There are numerous old portraits of well-known men of Maryland to be found there, also interesting pictures depicting events of the early colony and affairs of the revolutionary days. Among these is "The Planting of the Colony of Maryland," by Mayer, representing St. Clements Island, March, 1635, with Leonard Calvert, the Governor, prominent in the group of old colonials. Mayer's other picture, the "Burning of the Peggy Stewart," and a portrait of William Pitt, Earl of Chatham, are in the Colonial Ante Rooms. A number of portraits of Charles Carroll, of Carrollton, the last signer of the Declaration of Independence, also many of the former Governors, both of the old days and of the more recent times, are among interesting works here.

Mary Stone, who has studied here and in Paris under Julien and other well-known artists, has recently painted some fine miniatures of children. Her portraits, too, of children are very good. She has much art in posing them, and her likenesses are wonderful.

The Brown Memorial Presbyterian Church has lately been remodelled. The great feature of the reconstruction are the Memorial Windows. Of these the windows in the north and south transepts will be entrusted to the Tiffany Studios in New York. The North window will be in memory of the late Dr. Babcock.

Mr. Harrington Mann, the well-known Scotch painter, has come here to paint the portrait of Mr. John Gill. Under the auspices of the Municipal Art Society, a series of lectures on Art is being given at McCoy Hall of the Johns Hopkins University.

The annual meeting of the Municipal Art Society of Baltimore was held on Wednesday evening, January 17, at McCoy Hall, Johns Hopkins University. Mr. J. B. Noel Wyatt delivered a lecture on "Architecture, its True Significance." The lecture was illustrated.

A three-day loan exhibition of modern paintings was held last week Thursday, Friday and Saturday in the gallery of the Union League Club. The thirty paintings shown were extremely well chosen. There were two fine canvases by Jules Breton, one the head of a woman, the other a landscape and figures, with a remarkable light effect. Two landscapes by Lhermitte, works by Monet, Degas, Thaulow, Ranger, J. Francis Murphy, Cullen Yates, Charles Warren Eaton, were among the paintings admired by the many visitors to the club.

Mr. Frederick Keppel delivered a lecture before the National Arts Club on the 10th. His subject was "Famous Etchers Whom I Have Known."

The lecture was illustrated with enlarged stereopticon reproductions of the etchings of such masters as Whistler, Sir Seymour Haden, Charles Jacque, Bracquemond, Rajon, Lalanc, Leopold Flameng and Stormvan's Gravesande. Mr. Keppel also recounted his experiences with these artists from the personal point of view. His intercourse with Whistler especially interested his audience.

The Copley Society, Boston, held a twelfth night revel, in which artists, students and society people participated, at Copley Hall, which was effectively decorated. The affair was a great success.

ST. LOUIS NOTES.

In the exhibition of the Society of Western Artists, in the St. Louis Museum of Fine Arts, one of the noticeable portraits is that of Mrs. Avery, by Henry S. Hubbell. Mr. Hubbell makes his home in France and has never exhibited with the Society before.

Much interest is also taken in Mr. R. P. Bringhurst's "Ozark Pottery." There is a large case filled with examples of this ware, consisting of vases, bowls, candlesticks and small busts. The forms are simple and are finished with a dull green glaze. Several of the pieces have already been sold.

The St. Louis Museum has just received a gift, from Mr. Adolphus Busch, of this city, of two large Mosaic panels which were installed in prominent places in the German Section of the Varied Industries Building at the St. Louis World's Fair. They are to be placed in the permanent art building in Forest Park, and are fine additions to the collection of applied art work.

A water color entitled "The Cross Roads," by Charles P. Gruppe, was sold from the recent exhibition of work by that artist in the St. Louis Museum. It was purchased by Mr. Davis, a well-known St. Louis collector.

In February Mr. Edmund H. Wuerpel is to give three lectures on James A. McNeill Whistler and his period, two of which are to be illustrated. As Mr. Wuerpel was an intimate friend of Mr. Whistler's these lectures are looked forward to with much interest.

The course of lectures on the "History and Development of Art" given for the Annual Members of the Museum and the students of the St. Louis School of Fine Arts, has proved so popular that it has been deemed advisable to hold them, in the future, in the large lecture hall, known as Memorial Hall. The small room formerly used has become too crowded for comfort.

The United States Senate on Wednesday, January 10, finally passed the bill incorporating the American National Institute (Prix de Paris). It now only remains for the measure to pass the House of Representatives, which it is expected to do this session, and receive the President's signature, to become law, and the prospects are bright for the consummation during the present year, of this very commendable plan for the effective aid of American students abroad.

The bill aims to construct, or acquire by donation from the city of Paris, a building in that place, and to provide favorable conditions of surroundings and direction for American students, to be admitted under proper certificates of examination of fitness by competition, and to facilitate their studies and training in the arts and sciences, including architecture, sculpture, painting, applied design, music, dramatic art, literature, languages, scientific instruction and research.

It is provided that the corporation may send each year to the Library of Congress, or other place decided upon, such works of the students of the institute, other than portraits, as may be agreed upon between the jurors of the American National Institute and the board of regents as suitable for preservation and exhibition. It is also provided that any scholarship donated or bequeathed shall be applied to that branch of education specified by the donor.

While the promoters of the institute are seeking incorporation by Congress, to give it the prestige of indorsement and protection by the national government, the project is distinctly a private one, all expenses being met by such contributions and donations as may be received from time to time.

PHILADELPHIA ART NEWS.

At the meeting of the Board of Directors of the Pennsylvania Academy of the Fine Arts, held Monday, January 8, the existing vacancies in the board were filled by the unanimous election of Mr. Theodore N. Ely and Mr. John F. Lewis.

Mr. Ely has been for some years Vice-President of the American Academy at Rome.

Mr. Lewis is the President of the Mercantile Library, one of the best known American collectors of engravings, and has been for some time past the Honorary Curator of Prints for the Academy, in which he is now elected a Director.

Mr. Richard H. Rushton, president of the Fourth Street National Bank, was elected president of The Art Club on January 14 after a hotly contested battle. Leslie W. Miller, head of the School of Industrial Art, and Leoni Mellick were elected vice-presidents, and William H. Morris trustee of the Art Fund.

The greatest honor that can be given to a member of his profession, the presidency of the American Institute for Architects, has been conferred on Frank Miles Day, of this city, who is one of the most prominent architects of Philadelphia. He is a designer of many important buildings, among them being The Art Club, Horticultural Hall and the Archaeological Museum of the University of Pennsylvania.

An exhibition of water colors and paintings for colonial decoration by H. A. Ogden and T. De Thulstrup will open January 22 in the McClees Galleries, No. 141 Walnut Street, to continue to February 2.

Mary Van de Veer has just returned from New York, where she has been painting a portrait of Mrs. August Schnackner and her little daughter. Miss Van de Veer's picture, called "Tending the Fire," recently on view at the New York Water Color Club exhibition, has been sold.

Carol H. Beck is painting a portrait of Miss Sarah J. Cunningham, D. Sc., to be presented to Swarthmore College by the Alumni, as a mark of appreciation of her valuable services. Miss Cunningham for many years has been professor of mathematics and astronomy.

Helene Maynard White is doing a charming portrait of Miss May Beaver Cooke, daughter of Mr. and Mrs. James W. Cooke.

Carl J. Becker is doing portraits of Mrs. Henry Hatfield and Mrs. John Gaslyn, and also a series of drawings to be exhibited in London during the spring.

Giuseppe Donato has recently returned from Europe and has taken the studio of Alexander Sterling Calder, who is in California. Mr. Donato went abroad, was a Cresson scholarship student at the Academy of Fine Arts, and has been studying in Paris with Rodin.

Mr. Anschutz will criticize the work of the Costume Sketch Class at the Academy of Fine Arts on Tuesday evenings. The criticisms will be given at the end of the session, which lasts from 7 till 9 o'clock. The committee in charge of this class consists of Grace Watson, Emilie Zeckwer, H. Lyman Sayen, Edwin S. Clymer and Everett L. Bryant.

The Alumni of the School of Industrial Art will hold an exhibition early in February, and under the management of Mr. Paul Lachenmeyer, of original cover designs made for the Ladies' Home Journal.

AMONG THE ARTISTS.

Charles Schreyvogel, who is known widely among artists for his portrayal of life on the plains of the great west, of Indian characters and troopers, has just started work upon a new canvas in his studio in Hoboken, N. J.

Mr. Schreyvogel, by the way, has one of the finest collections of Indian curios and trappings in this country. He spent last summer among the Blackfoot Indians, and returned East with many Indian blankets, arrows, revolvers, bows, and hides of buffalo, all gaily decorated with beads and feathers. These trophies have been placed on the walls of his studio, which is a veritable den of Indian pieces and decorations.

Emil Carlsen has just started another marine, which might be called "After the Storm," as it represents a bit of Maine coast, when the clouds are lifting and the sea subsiding after a blow from the east. The locality depicted is near Algonquit, and in a way the picture is a companion marine to the large canvas now at the Academy. Mr. Carlsen hopes to complete the painting in time for the annual exhibition of the Society of American Artists.

Henry Wolf has recently made a wood engraving of Whistler's famous portrait of his mother, now in the Luxembourg, which is a highly successful interpretation of a most difficult subject, admirable in quality and of great fidelity. It is valuable not only as a work of art, but also as the reproduction of a masterpiece.

Louise L. Heustis recently finished a very satisfactory portrait, especially charming in expression, of the little son of Richard Mansfield. Another attractive portrait painted by Miss Heustis is that of Ernest Schelling, the famous pianist. It is painted in a low key and in style resembling the old Spanish School. Other portraits to be seen in this studio in the Lester Building, 53 East Fifty-Sixth Street, are one of Mrs. Morris Longstreth, of Philadelphia, and one of Mrs. Thos. L. Stedman, which is wonderful in iridescent coloring. Miss Heustis was a pupil of Robert Fleury and Lasar in Paris, and also studied with Wm. Chase in this country.

Frank Fowler is painting a portrait of the Hon. John Biglow, who at 88 years of age has the handsomest and most interesting head Mr. Fowler has ever painted. Mr. Biglow was at one time Minister to France, was one of the editors of the "Evening Post" in the time of Wm. Cullen Bryant, and is now one of the trustees of the Lenox-Astor-Tilden Library.

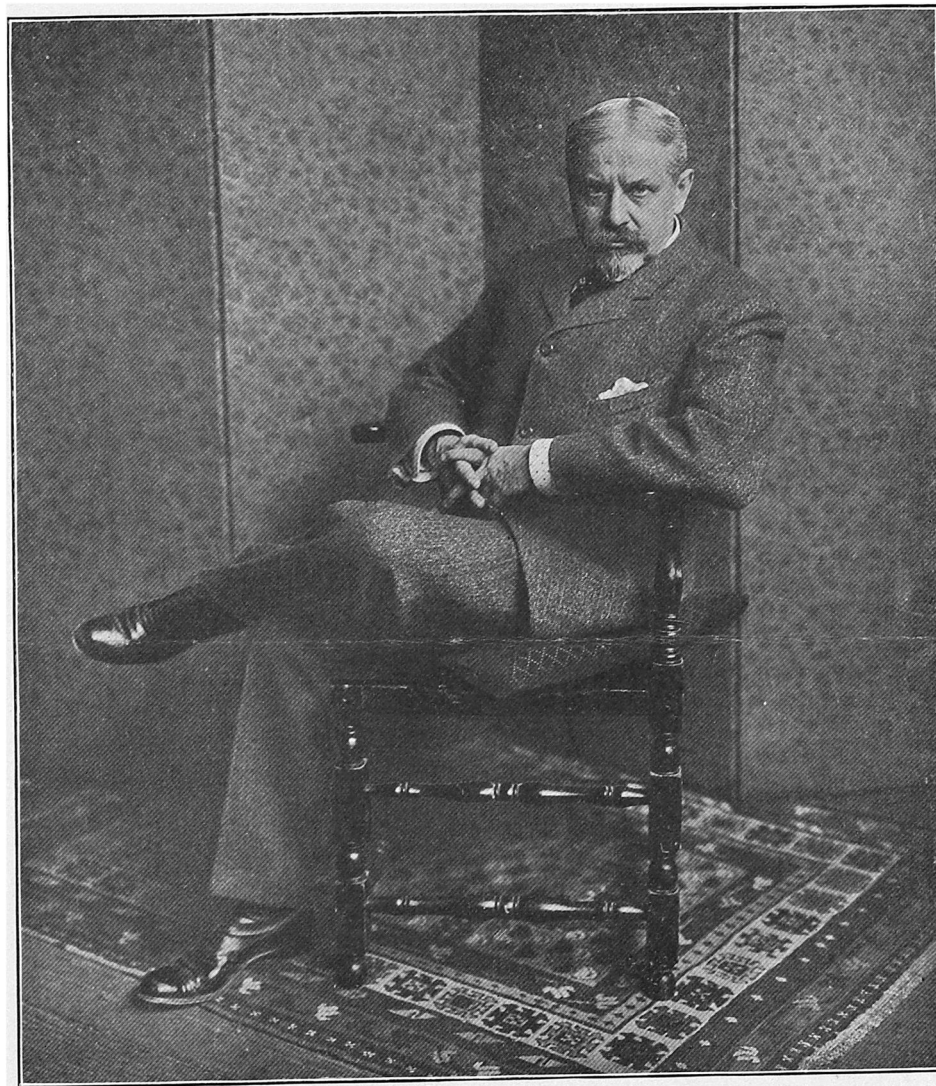
In his studio in West Eleventh Street, Daniel C. French is making sketches of two large groups, representing Commerce, for the Cleveland Customs House, of which Arnold Brunner is the architect. He is also completing his statue of General Wolcott, which will soon be cast in bronze for the State House at Boston.

Paul King, who spent the summer in Holland, painting at Katwyjk, brought back a number of interesting pictures, whose charm is heightened by the fact that they are unlike the regulation Dutch subjects. Mr. King takes delight in painting horses and other animals, and in these subjects he is classed among our best painters. His picture, "Horses in the Surf," now at the Academy, has created much favorable comment. At Sluis, in Holland, he painted

a picture of horses and old Dutch houses which he intends for an exhibition. The picture, though widely different from Dutch mills and canals, bears the great charm of Dutch sentiment and atmosphere.

Cora Parker, a well-known teacher in the West, intends shortly to buy a studio in the country, where she can accommodate classes. Miss Parker is a pupil of Leonard Ochtmann and Ben Foster.

Harrison Fisher is making a number of drawings for Scribner's; they include a "Series of Girls." He is also illustrating, in color, Geo. Burr McCutcheon's latest book, "Cowardice Caught," which will be published some time before spring.



FRANK FOWLER
Photo by Jessie Tarbox Beals
Copyright 1906 by the American Art News Co.

Frank Fowler, a reproduction of whose photograph by Jessie Tarbox Beals appears on this page, the portrait and figure painter, was born in Brooklyn, N. Y., July 12, 1852, and studied in Paris under Carolus Duran, and at the Ecole des Beaux Arts.

In 1878 he married Miss Mary Berrien. His studio is at 106 West Fifty-fifth Street. In addition to painting, Mr. Fowler is the author of many articles on art objects, which have appeared in well-known magazines of this country, and of three books, "Charcoal and Crayon," "Oil Painting," and "Portrait and Figure Painting." He is a member of the Society of American Artists, the National Academy of Design, the Artists' Fund and Artists' Aid Societies of this city.

Mr. Fowler has exhibited extensively both in this country and in Europe, and his paintings are in the Executive Chamber of the Capitol at Albany, at the West Point Military Academy, New York University, and prominent clubs of this city. He received a medal at the Paris Exposition in 1889, at the Atlanta Exhibition of

1895, the Pan American and Charleston exhibitions.

E. C. Volkert is painting a picture of horses, which he intends for a spring exhibition. During the fall and early winter, Mr. Volkert painted a number of charming out-of-door pictures. His work shows great charm of color and masterly handling. He has exhibited at the Society and Academy, and has a picture at the present Academy exhibition.

Nella Fontaine Binckley has moved from Carnegie Hall and taken a studio at 647 Madison Avenue, where she has resumed her Thursday receptions. At present Miss Binckley is illustrating a book by John Wm. Sargent, which is intended as a companion book to the

trait of Henry B. Wilson. A large commission recently undertaken is the painting of a portrait group of seven brothers, and a father, of the firm of M. Guggenheim and Company, for the office of the American Smelting Company.

Mr. Jongers has several other important commissions, which he hopes to fulfill before returning to England in the late spring.

Frederick E. Triebel has won a verdict of \$4,000 in his suit against Mr. Clendenin Eckert for payment for two bronze busts of Gen. Thomas T. Eckert.

W. R. Leigh painted a number of landscapes in the Blue Ridge Mountains in Virginia last summer. He recently painted a very satisfactory portrait of the late Mrs. D. G. Reid, deceased wife of the president of the Rock Island Railroad. It was Mr. Leigh who made the illustrations for Edwin Fefevre's last book, "The Golden Flood," which caused a sensation as the best Wall Street story yet published.

However primitive may be the place artists have chosen, they will always find themselves face to face with a singular complication. Let them not forget that unity and simplicity are incomparable aesthetic virtues. Let them not forget that if, as we will see later, imitation has for its aim merely to express their sentiments, it should not be less sincere, above all, in its investigation into the root of matters which constitute the note of art. Let them not forget that in order to give expressive life to each particular thing, they should study this thing always in the necessary role assigned to it in the immense poem of harmonies. This is a fundamental law which we will try to elucidate.

Besides, in preoccupied themselves always with ensembles, let them never mistake the unfinished for the infinite. This would be to confound blind negligence with the voluntary or instinctive sacrifice, which prunes away all unnecessary complexity. Let them not forget that order and work should add their light to that of inspiration. The more limpid is the clearness of perception, the more perceptible becomes the distinct mystery. The weak or obscure sketch is warmly praised only by the vain spectator, to whom it has given the egoistical satisfaction of finishing it in his own mind, and making of it the easy masterpiece of his own fancy. But let artists remember that nothing is more rare than that the finite should awaken the idea of the infinite. To do this they must be broad and deep, pitiless against the seductive surface prettinesses.

One hardly arrives at this result without fatigue and resistance, for it is necessary to demolish happy chances of execution, whose destruction causes bitter reproaches. But at the end, there should be no appearance of fatigue. The completed work should have this appearance of ease, dissimulating the effort and insomnia it has cost under the triumphant, facile appearance of an improvised work.

But this, you say, is simple virtuosity, almost fraud. Not at all. You simply bring out for those who do not look beneath the surface, all the sentiment that you have put in the painful work. But, you say, is there not a trifle of deceit in making others believe in a facility which was not the case? The public merits your sincerity, I answer, but it has no right to your confidence.

Jules Breton.

one he had published last year, "Toasts for the Times." Her artistic leather work, which is painted and cut, is just as popular as ever.

Salvatore Guarino, a young artist exhibiting for the first time at the National Academy of Design, has had his picture, "The Cock Fight," purchased by William M. Chase.

An advance of two-thirds over the catalogue was offered to Mr. Guarino for the picture by another admirer of the painting, but the artist preferred the distinction of having it bought by Mr. Chase.

Helen Mills recently returned from London and has taken a studio in the Tiffany Building. She has made some remarkable inlaid enamel jewelry. Miss Mills studied several years with Fisher.

Alphonse Jongers, who has a studio in the Sherwood, has just begun painting a three-quarter length standing portrait of Colonel Schuyler Crosby. Mr. Jongers is also engaged in painting a bust por-

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Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The passing of a bill by the United States Senate on January 10, incorporating the American National Institute, or the Prix de Paris, together with the bright prospects for the passage of the bill by the House of Representatives, and the President's signature, which it is believed will be consummated during the present year, are highly gratifying to the promoters of this movement, who have spared neither time nor expense to effect their purpose. That such an Institute, backed by the Government prestige, although financed by private individuals, is a decided step forward in the interests of American art few will dispute. The effect of Paris, the art centre of the world, upon our young sculptors, painters, musicians and students of other kindred arts should be noticeable, and the fact that the bill further provides for the sending to the Library of Congress, or such other place as may be decided upon, works by the fortunate winners of this prize, gives them opportunities for making known their ability, which previous talented youths have secured only after in some instances years of struggles and discouragements.

Through the generosity of a well-known society woman, who for the present at least wishes her name to be withheld, the Society of American Sculptors will be able to hold this spring an exhibition of the work of American sculpture under hitherto undreamt of circumstances. The Fine Arts Galleries, where this display will be held, are to be transformed into a most harmonious setting for the works exhibited, and the expenses are to be borne by the lady in question, who, deeply interested in the work of her fellow countrymen, has chosen this means of helping to spread their fame abroad. The fact that the receipts of the showing will be devoted to the Sculptors' Home, a recent project of the Society, and which

assuredly deserves the support of all persons interested however slightly in art, and American art in particular, should make this undertaking one of the most important in the history of American art exhibitions, a brilliant success, thus serving as an incentive to other wealthy men and women to follow the example of the generous unknown, and assist in kindling the interest of Americans in their own art and artists.

The portrait of Miss Adele Strauss, reproduced on the first page of last week's issue, is by the artist Finocchiaro, not Finocchiano as printed.

EXHIBITIONS NOW ON.

Nine portraits by Pilade Bertieri are now on view in the Oehme Galleries, No. 320 Fifth Avenue. Attention will be at once attracted to the excellent likeness of the popular Caruso, although all of the portraits are interesting and seem true portrayals of the sitters' real selves. Charming gracefulness is that of Mrs. Beulah Norton in a black velvet gown, extremely well painted. The bust portrait of Mrs. Josephine A. Uterhart, in filmy white and ermine, is another noticeable one, but it is difficult to particularize. The display will continue through this month.

The exhibition of paintings by Dewing and Tryon will continue at the Montross Galleries until January 22. The following day they will be succeeded by an exhibition of oils and water colors of Frederic Crowninshield, to continue until February 8.

Mr. Adler of the firm of Fishel, Adler & Schwartz, No. 313 Fifth Avenue, has recently returned from a business trip to Europe. While there he secured some fine canvases, in particular a number of the Dutch masters, which may be seen in these galleries next week.

The Funk portraits will remain through the month, to be followed the next week by an exhibition of paintings by Willard L. Metcalf, of the Society of the Ten.

Five portraits by George Burroughs Torrey are on view at the Schaus Galleries, where they may be seen for several weeks. The full length standing portrait of the artist's beautiful wife is conspicuous by being exquisitely posed and painted; with the soft background it is suggestive of the old English masters. A three-quarter length portrait of Miss Lillian Russell, in pale blue gown and picture hat, is a charming presentment of a fair subject. The other three portraits are of President Roosevelt, Dr. Fred. E. Hyde and Mr. Schaus himself and are excellent likenesses.

Four portraits by Theobald Chartran now hang in the upper gallery at Knoedler's, No. 355 Fifth Avenue, where they may be seen through this month. They are of the Maharaja of Kapurtala, in gorgeous uniform and turban, with jewels and orders, a brilliant canvas; the Countess de Maupéon, a full-length standing portrait of the lady in a black gown relieved by a yellow scarf; of Mrs. C. L. S. Robinson and Miss Blanche Le Roy Shoemaker, both seated and in exquisitely painted white gowns. They are all fine examples of this artist's work.

The fifty-two water colors by F. Hopkinson Smith, now on view at the Noe

Galleries, No. 368 Fifth Avenue, constitute a most interesting one-man exhibition. The subjects are chosen from a number of countries, and in each one feels the distinctive atmosphere, whether the soft, tender coloring and dampness of the English landscape, the colder gray of the northern city of Stockholm, or the warm, bright sunshine and brilliant coloring of the artist's favorite Venice, which is shown in many moods and picturesque nooks. Wonderful San Marco figures in several pictures, seen through a passing shower, seen in gay sunlight and festive decorations. An old Normandy inn, a picturesque building set in a mass of gorgeous flowers, furnished the theme for several other attractive pictures, and the English river views are noticeably pretty. The exhibition will continue through the 27th of this month.

The exhibition of portraits by early masters of the English, French, Netherland, Italian and Spanish schools in the Ehrich Galleries, No. 8 West Thirty-third Street, is thoroughly interesting. There are some forty odd canvases hung and many more might have been added from the collection actually in the possession of Mr. Ehrich, but that space was lacking. Among some of the specially noticeable ones are the Drouais portrait of Mme. Du Barry, decidedly decorative, with a deep rose-colored gown and remarkably painted lace and fur; the portrait of Nell Gwynne at a music lesson, playing a guitar, while another woman's face appears over her shoulder singing, by Sir Peter Lely; Hogarth's portrait of his sister, simple and pleasing; a Hoppner portrait; two fine little canvases by Nicholas Maes, portraits of a husband and wife; and Sir Joshua Reynolds's portrait of the Countess of Berkeley. Another interesting picture in the same room is that of the Duke of Parma by Tintoretto's daughter, Marietta Robusti Tintoraglia, as she was called. This young artist died at the age of thirty, and had already won such a reputation that she was urged to visit both Florence and Paris to paint portraits, but her father would never consent to be separated from her. That she inherited her father's feeling for color is seen in the beautiful tones of the court costume, and the dark face is strongly painted.

An exhibition of the works of artists of that city opened in the Buffalo Fine Arts Academy with an informal first view last week.

An exhibition of modern French pictorial photography (gum prints) is being held in the galleries of the Photo-Secession, 291 Fifth Avenue, to continue until January 24.

Two exhibitions opened in Providence last week: that of Mr. William L. Kaula and Mrs. Lea Lufkin Kaula, at the Rhode Island School of Design, on Monday; and that of Mr. George W. Whitaker at the Providence Art Club, on Tuesday.

The date of the tenth annual exhibition of the Providence Water Color Club is fixed for February 6.

Following Puvis de Chavannes and Dante Gabriel Rossetti, recently published in the Newnes Art Library, will be issued "The Later Work of Titian," with a brief biography by Henry Miles, and "The Pre-Raphaelite Brotherhood," with an introduction by J. Ernest Phythian, and fifty-seven full-page reproductions by the Brotherhood.

BOSTON ART NEWS.

Copley Hall is again the scene of a large portrait show, and Ellen Emmet of New York, has the honor of being one of the only four to hold an individual exhibition—Sargent, Whistler and Monet being her predecessors. The Hall, which is one of the largest picture galleries in the country, presents a fine appearance, and the seventy or more portraits, hung on the famous "Whistler background," a silvery grey grass cloth, are seen to much advantage. Miss Emmet has painted a most distinguished company of people. In the portraits of Mrs. Mark Hanna, Mrs. Cecil Baring, Miss Susan Metcalf and Miss Susan Sedgewick, the artist has shown her ability to depict different types of women, but in the painting of men's portraits Miss Emmet is particularly successful, and those of Dr. James, of New York, Frederick MacMonnies, Augustus St. Gaudens and Prof. James, of Cambridge are especially noticeable, not only as likenesses, but as fine pictures. Miss Emmet has painted a number of children, and has been able in all of them to keep their charming unconsciousness.

The mid-winter exhibition of the Boston Art Club is now open in the galleries of the Club, on Dartmouth Street. Oil paintings and sculpture are shown, the Watercolor Exhibition coming later on in the year. This 73rd annual show is probably one of the best the Club has ever held and includes in its long list of names many old and some new ones. The place of honor on the main wall is given to H. H. Gallison's large landscape called "When the Sea Fog Comes." This canvas shows the country on Cape Ann, is harmonious in color and arrangement, and painted with feeling. J. A. S. Monks, the sheep painter, has a good canvas on the same wall, a late summer effect at Mystic, with sheep grazing near the sea, full of atmosphere and good color. Charles Warren Eaton has a well-painted landscape. Wm. J. Whittemore is represented by the charming head of a young girl. A portrait by John W. Alexander, of D. Webster King, and three impressive pictures by L. M. Genth, of Philadelphia, attract much notice, as do a portrait of a man by Wilbur Dean Hamilton, a salon picture called "Tanning the Nets," by Abbott Graves, canvases by Edward H. Pott-hast, C. E. L. Green, Hermann Murphy, John Enneking, Mary Butler, Irving Wiles, Louise Cox, Pauline McKay, Walter Douglass and Sears Gallagher. A decorative figure composition, by Margaret Longstreth, is especially noticeable and (though possibly influenced by Alexander) the beauty of color and arrangement makes this picture a most welcome one. Richard Andrew's "Portrait of Miss B.," with other works by this artist, are particularly good. A small showing of sculpture is also in the collection. C. L. Dallin has a bronze figure of an Indian, called graphically "Peace or War," a fine conception, well carried out. "Mother-hodd," by Bessie Potter Vonnob, is charming in sentiment. Lucy Richards shows a small relief of a child's head, and a figure, "Bashful Boy," by Caroline Peddle Ball, is cleverly done. Much credit must be given the jury for this fine exhibition. It consisted of Frank H. Tompkins as chairman, John J. Enneking, Walter L. Dean, Daniel J. Strain, J. Frank Currier, Ernest Le Major and J. A. S. Monks. The exhibit will remain open until February 3.

LONDON ART NEWS.

January 6, 1906.

The continued exodus of masterpieces from British homes to Germany and the United States is causing serious alarm among all thoughtful art lovers here, and there is a growing demand for legislation on the subject. Some weeks ago it was suggested in the "Sunday Times" that an export duty should be levied on all works by deceased masters, and this proposal is now tentatively put forward by the "Saturday Review" and "Burlington Magazine." An important editorial article in the latter says that "England is in the position of Italy in the 18th century," and requires similar art legislation if it is not to be depleted of masterpieces. It is suggested that the owners of great picture collections should give the British Government the right of pre-emption in exchange for the remission of the heavy death duties on the value of the collection, while the necessary funds for the purchase are partly to be raised by an export duty, which will further tend to keep works in the country. Although some time must elapse before these proposals occupy the attention of politicians, it seems likely that sooner or later they will be adopted, and very possibly be the first fruit of the tariff reform proposals which are agitating the whole country this election.

A mild sensation has been caused by the current exhibition of paintings by members and associates of the Royal Academy at the Carfax Gallery, which hitherto has been noted for its championship of younger and more progressive artists, and notably of the New English Art Club. The last, as I have already stated, is being taken up by Messrs. Agnew, and this exhibition of Academical work is the retort of Messrs. Carfax. Some interesting works are shown by Sargent, Clausen, Alfred Parsons, Henry S. Tuke and Alfred East, but the contributions of the "old guard" are with few exceptions of a trivial and anecdotal kind, calculated to conform the opinion of experts who maintain that the best contemporary British painting is to be sought without rather than within Academical circles.

The unique and valuable collection of drawings in chalk and charcoal by Jean Francois Millet formed by the late Mr. Staats Forbes is shortly to be dispersed, and has been placed in the hands of Messrs. Brown and Phillips, who will exhibit the same in the Leicester Galleries for about four weeks from January 15. This collection numbers over 100 works, and includes the elaborate studies made by Millet for his best known pictures and etchings, such as "The Cleaners," "Going to Labor," "The Diggers," "The Sower," "The Wheelbarrow," etc.

At the Old Water Color Society's gallery in Pall Mall East is an attractive exhibition of landscapes by the group of six artists who have now been showing together for ten winters. Sir E. A. Waterhouse has retired from this "society of six," as it has been nicknamed, and his place is taken by Mr. Austen Brown, who shows a most poetic silvery landscape, "By the Lake," a brilliant sunlight effect entitled "Springtime" and four other works of great distinction and charm. Mr. Leslie Thompson shows two large landscapes which remind one of Claude by reason of their classical composition and the beauty of their aerial perspective, Mr. J. Aumonier an exquisite and true impression of "Sunlight on the Downs," and other charming landscapes are contributed by A. D. Peppercorn, Robert W. Allan and James S. Hill.

This afternoon the International Society gives a private view at the New Gallery, Regent street, of what promises

to be one of the most important exhibitions this society has held in London. A feature of the exhibition will be the strength of the sculpture section, which includes Rodin's great work "Le Baiser," Bartholome's "Adam and Eve," twenty works by the late Constantine Meunier,

have been raised that this work by an American painter should be consigned to what is in name, though no longer in contents, a National Gallery of British Art.

Mr. R. Phené Spiers, master of the Architectural School at the Royal Acad-



SHEEP AT PASTURE

By Troyon

In the Heber R. Bishop Collection now on view at the American Art Galleries

and bronzes by Paul Bartlett, whose work at the St. Louis exhibition made a profound impression on the International Society's jury. Among the paintings, which will be further discussed in my next letter, is a valuable collection of works by the French impressionists, including examples of Boudin, Carriere, Degas, Forain, Manet, Monet, Berth Morisot, Pissaro, etc.

An exhibition of the collected works of

emy, has been appointed corresponding member for architecture to the Academie des Beaux Arts, in succession to the late Alfred Waterhouse, R. A.

Some interesting additions have recently been made by Messrs. Willson Bros. to the large stock of old French furniture and rare Sevres and Oriental porcelain which they always have on view at 48 Pall Mall. Among these is a



THE BARK

By Charles H. Woodbury

In the Pennsylvania Academy Exhibition which opens to-night

the late Arthur Melville, A. R. S. A., will open at the Institute Galleries in Piccadilly at the end of next week. Oil paintings by Melville will be shown as well as a comprehensive collection of his brilliant water colors which have given a new tradition to modern aquarellists.

Whistler's nocturne in blue-silver of "Old Battersea Bridge," which has hung in the National Gallery since its presentation to the nation by the National Art Collection Fund, has just been removed from the Trafalgar Square Museum and hung in the Tate Gallery at Millbank. Some protests

fine pair of 18th century white elephants in old French marble. The elephants, which are attributed to the school of Caffieri, are beautifully modeled, and remarkable for their quaint expression of character. Another attractive object is a handsome pedestal clock of satinwood and ormolu, Regence period, made by Bertrand for the French Royal family, as shown by the interlaced L's. The clock, which was formerly in the collection of Prince Batthyani, is most elegant in design, and has an elaborate musical attachment, playing over a dozen different airs.

PARIS ART NEWS.

Paris, January 10.

The Academie des Beaux Arts proceeded on December 29 to the election of its officers. M. Antonin Mercié was chosen vice-president. In the absence of M. Edouard Detaille, who is still ill, M. Achille Jacquet was chosen vice-president.

The presidency of the Institute passing this year to the Academy of Moral Sciences, succeeding the Beaux Arts, M. Gebhart, the vice-president, will succeed M. Edouard Detaille, and be president of the Institute for the year of 1906.

The price which Fragonard's paintings reached at the Cronier sale has attracted attention to the works of this master. Thus it has been recalled that the library of the Faculty of Medicine of Montpellier possesses a collection of Fragonard's drawings. It was in the month of August, 1818, that M. Xavier Alger, a collector of that epoch, gave the Faculty one of this artist's first drawings. The collection was completed by other gifts at different intervals. Now Montpellier owns seven sketches by Fragonard, among others an Italian guitarist playing for three young girls to dance, a street of the capital, a view of the fountains of Tivoli, the head of an old man life size, and the portrait of a man seated at a table covered with books.

At present the question of removing the museum of the Luxembourg to the land now occupied by the Seminary of St. Sulpice, is being discussed.

The Holland painter Antoon Van Welie, is about to open an exhibition in the Georges Petit Gallery almost exclusively of portraits. Among the most interesting, one notices those of Pope Pius X., seated at his work table, with a tranquil reflective air and a slight look of preoccupation; of Cardinal Merry Del Val, Secretary of State, and that of M. Bisleti. A beautiful sketch of Gen. Louis Botha, a standing portrait of His Excellency J. Van Tets van Goudriaan, Minister of Foreign Affairs at The Hague, and that of Mme. Sassen Borel, a symphony in white, that of M. Paul Deschanel, of a firm yet souple technique, should be mentioned. A series of drawings having served for the execution of this latter portrait, proves the sincerity and conscientiousness of the artist.

The inauguration of the exposition of the Société des Femmes Artistes will take place this evening at 8.30. Mme. Vallet Bisson is represented by some charming ideal heads in pastel, Mme. Fanny Henry by some types of Parisians. Mlle. Druon shows some pretty interiors, somewhat in the style of Walter Gay. We admired some views of Venice by Mme. Nanny Adan, and even more those of Paris, which show more sincerity. Mme. Coudouze exhibits some silhouettes of women in interiors, full of light. We noted particularly the landscapes of Mlle. Este, personal and poetic in sentiment. This artist is very happy in her views of moonrise. A pretty interior by Mlle. Duranton, two young Bretons in a Finisterre landscape by Mlle. Nourse, should also be mentioned. A young workgirl by Mme. Real del Sarte, and Barbizon landscapes by Mme. Seailles, are good. In conclusion we mention the pretty miniatures by Mme. Isantique boxes, or jewelry, and Mme. bert, some of which are mounted in antique boxes, or jewelry, and Mme. Debillement Chardou's graceful portraits.

ITALIAN NOTES.

An exhibition of antique art is planned at Perugia, where may be shown the infinite number of works of art of this region. A committee has also been formed to erect a monument to the great painter Pietro Vannucci, Raphael's master, but enough money has not yet been raised.

The German Art Club of Rome held a commemoration in honor of Winkelmann, at which the vice-president, Federico Noack, gave a fine talk upon the great master of the classic cult.

Concerning the audacious theft of the work of Lucca della Robbia at Pescia, it has been discovered that the altar was completely dismantled, the pieces put in a bag, and thus carried away. The church where the theft was committed is in a ruined state and abandoned. On the high altar was a triptych which represented the birth of Christ and two saints at either side. Above these two figures were two very beautiful medallions with the Annunciation and the Angel Gabriel. A splendid frame surrounded the triptych. On the first step of the despoiled altar were certain sculptures attributed to Lucca della Robbia, depicting a St. Lucy, Jesus, the Magdalene, St. John, St. Nicholas and St. Sebastian. The government some time ago entered into negotiations for the acquisition of these works, but the people who were attached to the art objects of the old church did not wish to sell them for 30,000 lire.

An exhibition of the Association of Italian Artists will shortly open in an old palace in Via Bardi, Florence.

An exhibition of paintings and drawings by Segantini and Previati is being held in the Permanent Art Palace of Milan for the benefit of the earthquake sufferers of Calabria. The celebrated triptych, Segantini's last work, is shown, together with a most complete display of this artist's work.

In the same building the usual exhibition of the works of artists, chiefly of the Lombard school, is open. The tendency of Lombard art towards landscapes is plainly visible. Landscapes in every variety of light effect, color and distance are hung on these walls. Tommasetti, the only poet of the high mountains, is suggestive and thoughtful, especially in a canvas where two women are ploughing under a threatening sunset sky. Burlando shows a fiery Venetian sunset; C. Sacheri a curious effect of snow on houses and orchards seen from above; Reycent impressions full of life and color; the Neapolitan Casciano twelve strong and pleasing pastels.

Figure works are few in number. Mantegazza shows one of his usual canvases; Irolli a young woman seated beside an empty cradle; Pennasilico two pictures, of which the better is some delightful female figures playing in the waves and foam of the sea.

The annual winter exhibition at the Patriottica is also now open in Milan.

CHICAGO ART ECHOES.

The Art Committee of the General Federation of Women's Clubs, Chicago, has formed a plan for a circulating or traveling art gallery.

Pictures will be sent to the various women's clubs and will be on view a week at each place. They go first to Binghamton, N. Y., and will wind up at St. Paul, Minn., on May 31, at the Minnesota State convention of women's clubs. From there they will be returned to Chicago and a new collection sent out.

An additional note of interest has been added to the approaching exhibition of the works of artists of Chicago by the announcement of the Mu-

nicipal Art League of three more prizes. A. Montgomery Ward offers a prize of \$100 for the best sculpture. F. W. Grower also offers a prize of \$100 for the best painting. A third prize of \$25 is offered by L. A. Walton.

Herbert W. Faulkner will lecture on January 23 in the Art Institute on "Gothic Architecture," illustrated by models.

Julia Bracken is about to bring a suit for damages against a local art dealer for alleged infringement of a copyright on modeled portraits.

John C. McCutcheon, the cartoonist, has arranged his annual series of lectures, beginning January 18. The first delivered before the Y. M. C. A. was on "Cartoons in the Making."

Magda Heuermann, the miniature portraitist, has gone to Florida to execute four commissions and will remain in the south three months. She will paint the portrait of Senator Monroe, of Illinois. Before returning to the city in the spring, she has been engaged to lecture before the Florida Chataqua at De Funiak Springs, on "Miniatures" and "Antiquities Pertaining to the Roman Catholic Church." These lectures will be repeated before the Art Lovers' Club, of Nashville.

Cornelius Mandeville, one of the most promising of young portrait artists of Chicago, has returned from Paris, where he has been studying under Bonner in the Ecole des Beaux Arts. He has just opened a new studio in the Fine Arts Building and is at work on some commissions.

The Municipal Council of the city of Paris is about to adopt definitely the use of the Chateau de Bagatelle as a museum and garden of flowers. The Society of Amis de Bagatelle is now concerned with the means for procuring works for the new museum, whether by gift or by subscription.

Arthur Rackham, whose drawings have created a sensation in England, will have in the February Scribner a series of drawings, reproduced in colors, to accompany a story of southern California.

The Hon. John Collier's book on "The Art of Portrait Painting" is interesting if only for its revelation of the method of working of several eminent artists. Sargent, however, refused to be drawn by the author, replying that, "As to my procedure, I find the greatest difficulty in making it clear to my pupils with the palette and brushes in hand and the model before me, and to serve it up in the abstract seems to me hopeless."

A monument to the celebrated landscape artist Daubigny is to be erected at Antwerp. The committee under the presidency of M. Guillemet, has confided the execution of the statue to the sculptor Fagel.

SALES.

American Art Galleries.—Heber R. Bishop collection every afternoon at 2.30 o'clock, to Saturday, January 27, inclusive, and on Mon. and Tues. evenings, January 22 and 23, at 8 o'clock. **Fifth Avenue Art Galleries.**—Three collections of paintings, Wed., Thurs. and Friday evenings, Jan. 24, 25 and 26, at 8.

Mendelssohn Hall.—Friday, January 26, at 8.15, the Edward M. Knox collection of paintings.

THE GLASGOW SCHOOL OF PAINTING.

The collection of works by members of the Glasgow School, which Mr. Kurtz has got together for exhibition at Buffalo, will come as a revelation to those whose knowledge of contemporary British painting, is limited to the exhibitions of the Royal Academy and the permanent collection at the Tate Gallery in London. A little more than twenty years ago an enthusiastic band of art students was working together in the second city of the British empire. Their work was rejected by the Royal Academy of London, found no more favor with the Royal Scottish Academy at Edinburgh, and was unknown save to a few local sympathizers. To-day one of their number, Sir James Guthrie, is president of the Royal Scottish Academy; another, Mr. Lavery, is the vice-president of the International Society, while examples of their art are being eagerly purchased by Continental galleries of the first rank, notably the Luxembourg in Paris, and the National Pinakothek in Munich.

To the future historian of art it may well seem that there was something like a second Renaissance in Europe during the latter half of the nineteenth century. Everywhere there was a revolt against the rigid conventions of a too conservative and nonprogressive Academism. This movement, with liberty for its watchword, showed itself in Paris by the inauguration of the Champs de Mars Salon; in Germany by the Munich secessionists and their followers; in London by the New English Art Club, and other anti-Academic associations; and lastly in Scotland by the group of painters with whom we are now concerned.

The strong rivalry which has always existed between Glasgow and Edinburgh was of no little assistance to these enthusiastic and daring students. In England the Academy of London has, until quite recently, set the fashion in art for provincial cities, who rarely dare to patronize local talent on which the Academicians frown. In Scotland it is different, and the wealthy merchants of Glasgow have ever been disposed patriotically to encourage their local painters, and if these be scorned by Edinburgh the Glasgow patrons only grow still more scornful of Edinburgh and its opinions. To this local sympathy must be added the fact that during the "eighties" an enterprising dealer brought to Glasgow a number of works by painters of the Barbizon School, who at that time found readier appreciation in North Britain than South. A few years later the Glasgow Corporation had the courage to purchase Whistler's portrait of Carlyle in the teeth of Academic opinion, and thus the young students of Glasgow, while still of an impressionable age, had presented to them two new ideals of art in portraiture and landscape.

W. Y. Macgregor has the honor of being the founder of the school, whose first practical inception may be traced in the life-class which met at his studio. A pupil of Prof. Legros at the Slade School, Macgregor returned to Glasgow full of enthusiasm for "style," and his seniority and strength of character imposed on his associates that respect for color and composition, and that sense that a painting must be decorative as well as imitative, which are the great qualities of the school rewarded as a whole. Macgregor's convictions that niggling finish and superfluous detail were not desirable qualities in a picture, were reinforced by the landscape of Corot and the Roman-

ticians, and the portraits of Whistler, which he and his companions luckily had the opportunity to study. Yet a third influence contributed to the formation of the school's ideal in art. This was Raeburn, whose masterpieces were plentiful both in Glasgow and Edinburgh, and from him again the students learnt the value of painting broadly.

From this brief summary, then, it may be seen that this group of painters achieved distinction at the very outset by their acceptance of new ideals. Their landscape painters followed the Barbizon Group and the Modern Dutch School instead of the Poussins, Claude and Turner; their portrait painters had for models Whistler, Raeburn and Velasquez instead of Millais, Romney and Raphael. But for the fact that Velasquez himself descends from Titian, one might say that in the Glasgow School, for the first time in the history of art, we have a group of artists practically uninfluenced, at all events, directly, by the painters of Italy.

But though deeply influenced by the painters already cited, the students of Glasgow never degenerated into mere imitators. They were well aware that the personal note must be dominant in art, and the strength of their individuality is testified to by the amazing variety of their work, a variety not only of subject but of treatment. E. A. Hornel, for example, has evolved a new technique, and his luscious mosaics of paint are unique in modern art. At first glance he seems to have little in common with his comrades, but it was the Barbizon painter, Monticelli, who gave him the hint, and his peculiar style was completed by a journey to Japan, which he made with George Henty in 1893. The latter painter has painted several Japanese subjects, but his graceful portraits show little Eastern influence, save perhaps in their original and effective composition.

(Concluded next week)

Lady Barrow, the original of Sir Thomas Lawrence's celebrated portrait of "The Beautiful Miss Croker," now owned by J. Pierpont Morgan, died in London last week, at the age of ninety-seven.

WITH THE DEALERS.

The Blakeslee Galleries, No. 358 Fifth avenue, have been recently rehanged. Among the beautiful paintings now to be seen there are a fine landscape by Gainsborough, soft and melow in tone; a classic landscape by Wilson, and the portrait of Van Dyck in his youth by Dobson. Van Dyck himself is represented by the bust portrait of a man with a rich red cloak thrown over his shoulder. Verspronck the portrait of a young artist at work, showing the influence of Franz Hals, and Del Mazo's copy of the head and shoulders only of his master Velasquez' famous portrait of Pope Innocent X., now in the Doria Gallery, Rome. The copy has much of the force and beauty of the original.

Mr. Louis Ralston, of No. 326 Fifth Avenue, is in Boston; where he is exhibiting a fine collection of French and Dutch paintings.

A fine Isabey, "Fishing Boats," beached near a picturesque row of buildings with odd gables and turrets, a remarkable Jongkind from the Porto Riche collection, and a portrait by Lancret, signed and dated, are now on view.

(Continued from Page 6.)

in the Brandus Galleries, No. 391 Fifth Avenue. The latter canvas is one of the few portraits ever painted by Lancret and is a charming arrangement in pale blue and pink.

Several fine canvases by Weissenbruch, noticeably a large river view, are now hung in the Scott & Fowles Galleries, No. 295 Fifth Avenue. The head of a young girl, by Henner, a delicate Harpignies, and a small picture, cattle drinking from a pool, by Willem Maris, are other noticeable paintings in these galleries.

A view of the Seine at Port Villers, wonderfully soft and delicate in coloring, and one of the Houses of Parliament series, showing a sunrise on a foggy morning, the whole picture fairly suffused with light, are two fine examples of Monet now to be seen at the Durand-Ruel Galleries, No. 5 West Thirty-Sixth Street. A rare Diaz, painted on the edge of the forest at Fontainebleau, "The Coming Storm," and a beautiful Corot, thoroughly characteristic of the great artist at his best, may also be seen here.

As the demand for art pianos is steadily increasing, the firm of Steinway & Sons, 107-109 East Fourteenth Street, have a large number of these instruments constantly on hand, and also are prepared to complete cases after artists' or architects' own designs. Great care is taken in the construction of these pianos to preserve the tonal and acoustical qualities of the instrument, while the decoration is of the highest artistic value.

Several very important European canvases have just been added to Mr. Lauthier's present collection, on view in the picture gallery of his Old Curiosity Shop, 354 Fourth Avenue. With these may now be seen fine examples of Sir Thomas Laurence, Sir John Ope, Sir Henry Harlow, Nattier, Rigaud, Nanteuil, Raoux, Mierevelt and other portrait painters of the English, French and Dutch schools. Here, too, is a group of cabinet paintings—Fromentin, Schreyer, Brissot, Trayer, Diaz, Corot, Lefebvre, Pizons, Trouillibert among them; Bougereau's beautiful "summer Morning" and one of George Inness Senior's finest works, "At Dawn."

The Bonaventure Galleries, No. 6 West Thirty-Third Street, have a number of coffers, once the property of famous people. One of these belonged to Louis XIII., and is adorned with the fleur-de-lys, crown and royal L. Among some interesting portfolios are one which belonged to Empress Josephine, two in purple Morocco once the property of Louis Philippe and his wife Marie Amelie. An inner pocket in the latter one is fastened with a beautiful clasp set with turquoise. Another in green Morocco once belonged to the Empress Eugenie.

On Thursday, Friday and Saturday evenings of next week, Jan. 25, 26 and 27, will be sold at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, at 8.15, three collections of paintings. That sold on Friday is the collection of Dr. S. C. G. Watkins, of Montclair.

The press view of the private collection of Mr. Edward M. Knox opens today at the American Art Galleries, No. 6 East Twenty-Third Street, where the pictures will remain on free view until their sale by Mr. Thomas E. Kirby on

Friday evening, January 26, at Mendelssohn Hall.

Gothic, Genoese and Jardiniere velvets in pieces suitable for pillows, table covers or large hangings are now shown in large variety at the Kelekian Gallery, No. 252 Fifth Avenue, as well as Italian brocades and Spanish embroideries in attractive colorings.



EIGHTEENTH CENTURY PERFUME CASKET BY DE ROME
Now in the Bonaventure Galleries

At the Fifth Avenue Art Galleries, No. 366 Fifth Avenue, the greatest satisfaction is felt at the result of the Boughton-Richards sale last week, \$73,277 being realized. We give the titles of some of the highest priced works sold, together with price and, when known, buyer:

BOUGHTON PICTURES.	
"The Enchanted Lake," Dr. Ferguson.....	\$ 300
"Winter in Old Brabant".....	500
"Skating Days in Old Brabant".....	1,600
"Ideal Head," presented Mr. Boughton by the artist, John S. Sargent.....	1,700
"An Audience," Alma Tadema—R. C. Hall.....	1,500
RICHARDS PICTURES.	
"Baldart Castle, Ireland," P. W. Rouss.....	\$2,000
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"A Summer Sea".....	1,650
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"Ground Swell Off Shore," Mr. S. P. Avery.....	1,450
"The Crescent Moon," C. J. Evans.....	725
"Marine," E. P. Hickmott.....	900
"When the Flowing Tide Comes In".....	800

In the galleries of M. Montaignac, No. 7 Rue Caumartin, one may admire a superb painting by Theodore Rousseau, representing a plain, with ani-

mals, at the end of the day. M. Montaignac, who paid 121,000 frs. for the Rousseau at the Cronier sale, now finds himself the happy and sole proprietor of two admirable works of the celebrated master of the French school of 1830.

M. Henri Stettiner, the antiquary of No. 8 Rue de Séze, has recently acquired some very beautiful furniture

of the Louis XV. and XVI. periods. In his fine galleries, among other objects of art, are a *cartonnier*, surmounted by a clock, of which the marquetry and bronze are in the purest style; and a cabinet containing a collection of old Sevres plates as rare as beautiful. M. Stettiner makes a specialty of Sevres, and his judgment in this ware is known and recognized by all collectors.

The sale of Mr. Heber R. Bishop's remarkable collection of paintings, French furniture, bronzes, including some fine examples by Barye, and the interesting Oriental art objects, continues this week at the American Art Galleries, No. 6 East Twenty-third Street. The last sale will be on Saturday afternoon.

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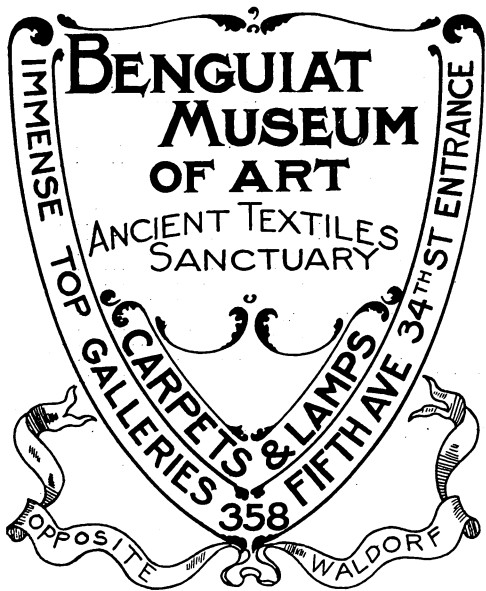
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